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#### SUNDAY MUSIC.

MUCH consternation among the "unco' guid" has resulted from Sir George Grove's proposal to utilise places of worship for the performance of sacred and other high-class music on Sunday afternoons. It is perhaps just a little unfortunate that the proposal should have been made (both by Sir George and the *Times* itself in a leader) so soon after the success of Lord Thurlow's motion that our national art collections should be thrown open to the public on the day of rest. "We told you so" is now the cry of those who have so often urged that such a step was but the insertion of the thin end of the wedge; and forthwith lurid visions of the "Continental Sunday" (so alien to the instincts of the great Anglo-Saxon race) begin to arise. It is with the hope of allaying such fears, and justifying the suggested innovation (especially that part of it which at first sight appears most fraught with danger) that the following considerations are offered.

The broad question must, doubtless, ever be: Is Art, of any kind, allowable on the Sabbath or not? Those who, to this, uncompromisingly answer "No," and who, by the dismal services which result from the elimination of all artistic aid from their worship, attempt consistently to carry their theory into practice, have, at least, logic on their side. But the principle once admitted that Art, whether architectural, musical, oratorical, poetical, or pictorial, may be utilised for the glory of the Creator and the expansion of His creatures' hearts and minds, it can easily be shown that, of all the arts, music is by far the most suitable as a Sunday substitute for the allurements of the public-house.

Granted that a stroll among the treasures of a natural history museum would impress an attentive observer with the marvellous variety, beauty, and utility of the works of Nature, and that by such means he may be led to "look through Nature up to Nature's God;" granted also that the educational value of a visit to the British Museum or the collections at South Kensington would be considerable; yet it is too often forgotten that the refining influence of Art is *indirect*, and not achieved by means of an appeal to the intellect alone. The chastening of the feelings and emotions; the humanising effect of the harmonies of colour, sound, and form; and

the elevating result of glimpses, however fleeting, into ideal regions, where, for a time, one may forget the sordid cares of life—to these should be attributed the usefulness of Art as a factor of civilisation. And, for the stimulation of our highest aspirations, our yearnings and our hopes, what Art is equal to music?—what Art so far removed from all that is grovelling, base, and torpid?

Of course this applies only to *good* music; and here arises the difficulty, in our present state of half culture, of getting people to select only such music as would be suitable for Sunday purposes. Some there are, with Hanslick at their head, who deny that music can suggest anything definite at all; while at the opposite extreme are found those who, in the works they hear, discover the most wonderful pictures, which would have astonished no one more than their composers. But, perhaps the difference between the two camps is more apparent than real, and may, as I think it does, result from the uncertain signification of the word "*definite*." Schopenhauer beautifully says, "Music expresses not this or that particular joy, this or that sorrow or pain, but, as it were, in *abstracto* the essentials of these without their concomitants, and therefore without their motives." Again: "In a Beethoven symphony we may hear all human passions and emotions speak—joy, sorrow, love, etc., but in the abstract only, and without any particularity; mere form without material, a mere spirit world without matter." If this be true, as most qualified judges will admit, the difficulty resolves itself into the selection of musical pieces expressing *only emotions of an elevating and ennobling character*.

Sir George Grove pertinently remarks that a symphony of Beethoven is as truly religious as any oratorio; but, even supposing the choice limited to none but sacred works, properly so-called, a vast field is available: with the additional advantage that to many the words would supply a necessary explanation of the "*meaning*." There lies, however, a danger in the unquestioned admission of all music entitled, from its associations, to be called "sacred;" for, on this head, so various are the views held by different nations that it is difficult to say in what "*sacredness*" actually consists. G. H. Lewes remarks: "The fundamental characteristic of the Southern mind is its *objectivity*; that of the Northern mind, its *subjectivity*."

In the Italian character feeling predominates over thought; in the German, thought predominates over feeling. Or I might call the former sensuous, plastic, and definite; the latter reflective, dreamy, and vague. Nothing like *reverie* is to be seen in the Southern character; but German Art delights in it. Italian music is the expression of feeling; German, of both feeling and thought;" with much more to the same purpose. Hence not all music which is wedded to sacred words is fitted to raise, in the English mind, emotions, and lead to thoughts, calculated to satisfy the requirements of those who view, with distrust, these innovations.

Instrumental music, on the other hand, is free from this objection. No qualifying adjective derived from adventitious circumstances would here absolve responsible persons from using their judgment. Each piece would have to be selected on its own merits, and with regard, only, to its nobility, purity, and elevating power. And here surely the objection to places of worship as a *locale* breaks down. What better guarantee could we have against possible abuses of the privilege than the censorship of church supervision? Is it not, therefore, to the performance; in churches, of music of the highest class that we may look, with confidence, for the most favourable results of the movement for providing the people with Sunday recreation?

E. F. J.

#### THE NEW COPYRIGHT BILL AND MUSIC.

ON all sides it has been agreed that a more perfect Copyright Bill than that which at present exists is greatly needed. It was therefore with feelings of pleasure that the rumour of a revision of the law on the subject had been contemplated, and that the experience arising out of the former measures had been taken to heart in the framing of a new enactment, and that those interested in the subject might look for a law which should go far towards satisfying modern needs.

The International and Colonial Copyright Bill of 1886 is, however, a disappointing Bill. It contains a clause which instead of being an advance is actually a retrogression. This clause neutralises the good effect the Bill might otherwise obtain or bring about.

So far as the measure is intended to be *prospective*, it is entitled to commendation and support. It would, however, merit more praise and support if it were part of a much-needed complete scheme dealing with the whole subject of copyright of every kind, internal and international. But its *retrospective* character, being destructive of legitimate property, is open to the most grave objection.

As the Bill is framed, and has rapidly passed a second reading in the House of Commons, it creates rights at the expense of other rights which it destroys. The rights created will be in favour of the foreigner. Those destroyed will be to the loss of British subjects. Also, as will be presently seen, the *retrospective* rights created will not benefit the author, but will be for the profit of persons who have given nothing for them.

The main point of the apparent desire of the framers of the Bill has been to invite reciprocal copyright treaties with other countries. It is notorious that America prefers the laws as they exist, for she derives the greatest benefit from the present condition.

It is difficult to see that any advantage will accrue to British authors or copyright-holders by any alteration of the existing law concerning copyright.

Foreign authors could and can by the observance of a simple regulation acquire a copyright in this country for

their works, which did not and does not impair the rights in their own country. If they have omitted to observe this simple regulation, they have failed to secure a copyright here, and their works are consequently free here. The omission may be regarded as showing a want of prudence and foresight, or as indicating that the benefit to be acquired here was not of sufficient importance. In either case the authors have allowed their works to be free here.

Being open and unprotected, the printing and sale of them here is perfectly legitimate and authorised by law.

But Section VI. of the Bill under consideration proposes to apply the Act to existing works here, or, in other words, to give the Act a far-reaching retrospective effect.

"Where an Order in Council is made under the International Copyright Acts with respect to any foreign country, the author and publisher of any literary or artistic work first produced before the date at which such Order comes into operation shall be entitled to the same rights and remedies as if the said Acts and this Act and the said Order had applied to the said foreign country at the date of the said production, except as regards any copies printed or made, translations printed, or any performance or series of performances commenced, or acts done before the date of such Order in Council coming into operation, and such copies and translations may be sold and imported, and performances and acts continued as if the said Order had not been made."

With regard to typographical books merely, i.e., works entirely in type and without illustrations, no injury may accrue to the English publishers, provided they are, as is proposed by Sect. VI. of the Bill now under consideration, allowed to sell all their stock produced before the operation of the Order in Council under the proposed Statute. They will have realised their stock. Their type is distributable. And as, having paid nothing for the work, they have no capital outstanding invested therein, their loss will be merely the cessation of future work of that kind, with the incidental loss of the profit that would have been otherwise acquired.

But with illustrated books and musical compositions it is far otherwise. In those cases, some of the first English artists and musicians have acted either as draftsmen, engravers, editors, revisers, arrangers, or translators, to whom the English publishers have frequently paid more for their work than the original foreign author ever received from his publisher for his original composition.

The English publisher, as in the case of many musical compositions, has at a great cost, through the genius of his editors and arrangers, created a fresh and distinct property, which is little, if anything, less entitled to protection than the original work.

Take for example, the case of a firm like that of Messrs. Augener & Co., who have devoted the labour of thirty years and expended a considerable capital in revising, and in engraving good works by foreign composers, which have been perfectly free here, and open to all, and which consequently they could not have purchased exclusively. Their productions, "AUGENER & CO.'S EDITIONS," which have become renowned all over the world, are even preferred to the original editions on account of the superior and artistic manner in which they are produced.

The editing of these compositions is Messrs. Augener & Co.'s own, so they have thereby acquired a title here to their editions.

Some of the volumes of their editions could not be reproduced if the International and Copyright Bill should pass with its retrospective clause. A great many of their editions, which are not to be had in a complete form in any foreign edition, would be spoilt and incomplete as soon

as the measure came into operation; as many of the works therein—the originals of which have no copyright here at present—would, on their acquiring such copyright, have to be withdrawn from such complete editions.

Their expenditure has been incurred, and their cheap productions issued, on the principle of a long-continuing and lasting sale, which they were entitled to expect under the law existing at the time of their labour and outlay.

If that lasting sale be suppressed, their property, lawfully acquired, will be destroyed, and their legitimate rights sacrificed. Many good and cheap English editions would be compulsorily withdrawn, to be replaced by one foreign edition, not suited, or not so well suited, to the taste of the English public, and naturally more expensive, having no competition. Poor musicians would lose the power of purchasing a great number of necessary musical works at a low price, which in some instances would practically deprive them of those works, while a large number of workmen—engravers and printers—would be almost permanently thrown out of employ.

Songs and pieces which have been free here to any publisher for many years, would, under Clause VI. of the proposed Act, become the copyright here of the foreign publisher, and would remain so for years to come.

Under the proposed law, the popular song, Proch's "Alpine Horn," which was first published in about 1825, and has been free here to any publisher for the last sixty-one years, would, under Clause VI. of the proposed Act, become the copyright here of the foreign publisher, and would remain so until 1908. So Kücken's "A Ride I once was taking," which was published in 1839, and which has always been open to any publisher here for forty-seven years, would become the copyright here of the foreign publisher until 1912. Again, Franz Abt's song "When the Swallows homeward Fly," which was published in 1845, and has always been a non-copyright work here for forty-one years, would become the copyright of the foreign publisher until 1915.

The foreign publisher would obtain for nothing these newly-created rights. He would acquire a new property to which he had not in any way contributed, and this to the injury of property created by British subjects.

In other words, a monopoly would be *gratuitously* acquired by foreign houses, to the detriment of British subjects, and without any benefit to the author. The lawful property of the English publisher would be transferred without a consideration to the foreign publisher, and prices would be considerably augmented to the British public. Those who, with the labour and expenditure of many years, have been usefully catering for the public, would have their property confiscated, and the public would be taxed with a higher price, while the extensive foreign music trade would almost entirely pass into foreign hands.

It is therefore submitted that in justice to legitimate vested rights, no less than in the interest of the British public, the retrospective Clause VI. of the International and Colonial Copyright Bill should be expunged; or, at any rate, that it be made applicable only to works that have not been printed and published in England at the time of the passing of the Act.

The object of every new enactment is to benefit the many, with as little injury as possible to the few. This new Bill will effect a contrary change, for it will benefit a few, to the permanent injury of the many. Art will suffer, trade will not derive any advantage, and the possibility of attaining a truly universal copyright and protective reciprocal arrangement, will be farther removed from reach than ever it was.

#### ART AND PATRIOTISM.

BY FR. NIECKS.

THIS article is, in a certain sense, a continuation of my article of last month, "A retrospective view of the *Lohengrin* question in Paris," or rather the latter is the starting point of the present one, in which I leave the narrow limits of a town for the whole range of the civilised world, and, instead of historical narration and contemplation, take as my chief aim their practical application.

Saint-Saëns' remarks (quoted by me in the April MONTHLY MUSICAL RECORD) about the undesirability of the performance of *Lohengrin* in Paris and the want of German hospitality with regard to French music, especially French dramatic music, drew upon their author disagreeable consequences. He who was accustomed to be received everywhere in Germany with the greatest warmth and distinction, met on one occasion with a greeting of hisses, and found many doors of theatres and concert-rooms closed to him. Shortly after the publication, in *La France*, of the article in question, M. Saint-Saëns paid a professional visit to Germany, beginning his tour with Berlin, where he was engaged for several concerts. Of what took place at the first of these, a Philharmonic concert under Klindworth's conductoryship, variously-coloured accounts have been given to the world. Among those that have come to my knowledge only one seems to me to be free from the spirit of partisanship, and this exceptional one I found in "Aus Berlin" (From Berlin), a letter by Dr. W. Langhans, in the *Neue Zeitschrift für Musik* (Feb. 19, 1886). After deplored the tumultuous occurrences in the Berlin Philharmonic Hall on the 22nd of January, *d propos* of Saint-Saëns' appearance, and also expressing his regret that this artist, who owed his position in France for the most part to the recognition he had met with in Germany, should have placed himself on the side of a party which in reality was prompted to prevent the production of *Lohengrin* in Paris, not by artistic or political reasons, but by petty fear of competition, Dr. Langhans proceeds as follows:—

"For such conduct there was only one answer, the same which we gave to the Caroline brawlers in Madrid, and to the Paris heroes who attacked King Alfonso as 'ulhan'—namely, compassionate silence. On the appearance of the artist on the platform not a hand should have moved, and such a moral 'jet of cold water' would have been felt by him more keenly than outbreaks of fury like those which, in his native town, are the order of the day at the election meeting of certain parties. The man, Saint-Saëns, having thus on his appearance received a lesson in the form of eloquent silence, only the artist would have had to be considered, only the question: Does he give us pleasure, and induce in us edification by his performances? Unfortunately, things did not come to pass thus. As by far the largest part of the audience knew little of the *Lohengrin* question, and nothing at all of Saint-Saëns' attitude towards it, the artist was received with applause, and thereby the storm was raised. It required not a little exertion on the part of the party of order to silence the Chauvinistic minority, 'the great and the little Dérouledes of the Imperial capital,' as A. Moszkowski strikingly characterised them; and, though Saint-Saëns manifested in the performance of the C minor concerto an admirable calmness and his acknowledged mastery, the audience was unable to recover at once the right mood. The hearty applause at the close, however, proved that the principle of separation of artist and man, always adhered to in Germany, had not yet been abandoned, and the exceedingly warm reception of the other compositions of the French master—an orchestral suite (Op. 49), excellently rehearsed by Klindworth, and the 'Rhapsodie d'Auvergne' for piano—brought everything quite into the old groove."

To be sure, the moral "jet of cold water" would have been the only kind of punishment which the German public could have given without loss of dignity. Dignity, however, cannot reasonably be expected from any society or gathering of people whatever, for the dignity of a society or

gathering presupposes wisdom, gentility, and breeding, in all its members, and this is a condition that has never yet been realised even by the most august body of individuals belonging to the species *homo*. The general public, constituted societies, and chance gatherings, are all led by the few (the boldest, the impulsive, the designing, not the wisest) who think or form opinions (which is by no means synonymous with thinking) for them, and prompt them to some course of action. They may indeed be compared to musical instruments, more especially to organs: if the necessary wind is provided you can, by drawing certain stops and touching certain keys, make them speak loud and soft, harmoniously and discordantly. There is, however, this difference—the effects of the intricate human instrument, unlike the mechanical instrument, are never quite calculable by, nor fully in the power of the player.

One of the leaders, perhaps the principal leader, of the Berlin public in the Saint-Saëns affair, was Herr Otto Lessmann, the editor of the *Allgemeine Musik-Zeitung*, a thorough-going Wagnerite, excellent musician, and slashing critic. Having read the article in *La France* which came in the wake of "Harmonie et Mélodie," the unpalatable book with strictures on Wagner's music and poetry—Herr Lessmann thought that something ought to be done to uphold the honour of Germany. He, therefore, urged Klindworth to alter the programme, and begin the concert at which Saint-Saëns was to play with the prelude to *Lohengrin*. Klindworth, however—wisely, I think—declined to do this. He may have looked upon this symbolical protest against the Frenchman's action in the *Lohengrin* question as undignified, and even somewhat childish. How far, if at all, Herr Lessmann was responsible for the disorder that took place at the beginning of the concert, I do not know; but his unequivocal remarks in the *Allgemeine Musik-Zeitung* cannot leave any one in uncertainty as to the way in which he views the occurrence. Indeed, he fully approves of the conduct of those who made the disturbance, and moreover charges those who at the time opposed or subsequently condemned these proceedings with want of patriotism and all sorts of bad motives. I do not in the least suspect Herr Lessmann's motives, but I doubt the soundness of his judgment. At any rate, the objects aimed at, as we shall see by-and-by, were not attained.

At a second concert in which Saint-Saëns took part in Berlin, the audience gave him no cause for complaint, nor was there anywhere else a repetition of the scene of the 22nd of January. Soon, however, it became evident that his artistic tour was doomed to be a failure. The intendant of the theatre at Cassel informed Saint-Saëns' agent that as long as the artist continued to speak of German art as he had done, he (the intendant) would not let him earn German money and honours in the halls of the institution over which he presided. Several concert-societies dispensed with Saint-Saëns' services. He then went to Bohemia. There the Czechs, to spite the Germans, overwhelmed the Frenchman with manifestations of admiration. But flattering as Saint-Saëns felt this to be, it had a drawback. Angelo Neumann, the director of the German theatre at Prague, had in preparation the French master's *Henry VIII*, but abandoned the production of the opera because he feared disturbances. No doubt, the two inimical nationalities would have made the opera-house a battle-field, taking side for and against the composer irrespective of the artistic value of the work.

Herr Lessmann, whom we will take as the representative of the German demonstrators, had two objects in view—to give Saint-Saëns a lesson, and to show the

French generally that the Germans are not such poor, spiritless creatures as to put up with any kind of treatment. Now let us see what was the result of the demonstrations. First of all, Saint-Saëns, so far from learning the lesson intended for him, ascribes the reception he met with in Germany to the machinations of envious German colleagues.\* Nor does he suspect that the enthusiasm of the Czechs has anything to do with their antagonism to the Germans. In fact, the master never felt more virtuous and more satisfied with himself. He is not the offender, but the offended. He is not a persecutor, but a martyr. And the French generally, have they been impressed by the self-assertion of the Germans? The following illustrative extracts from the *Ménestrel* will give an answer to the question: —

January 31, 1886: "The motive [of the hostile demonstration] was some articles of Saint-Saëns' in which he did not prostrate himself before the glory of Richard Wagner, and even permitted himself sometimes to discuss it."

February 14, 1886: "Instead of arguing and trying to catch at the branches, M. Saint-Saëns, Member of the Institute of France, would do better to shrug his shoulders and return to Paris, which, without doubt, will wreath him some crowns for all the *misères* he has endured in Germany on account of his being a Frenchman."

February 21, 1886: "The intendants of the theatres of Dresden and Bremen have, like that of Cassel, forbidden the admission of the French master to their theatres. Moreover, the representation of *Henry VIII* has been put a stop to at Prague, where the work was ready for performance. It is, indeed, a quite inconceivable rage. And all this time we applaud with all our might M. Joachim, the director of the Berlin Academy, who always expressed very hostile sentiments with regard to our country. We may say this, now that M. Joachim is no longer our guest, and has no longer anything to fear from the Parisian public. We can also be proud of the very correct attitude of the auditors at the last Sunday concert of Lamoureux, where *La Valkyrie* was performed. And now, let us ask our neighbours beyond the Rhine, on which side is the calmness, on which side the strength? Where are the manifestations of art and of the artists themselves more in security?"

I call this turning the tables with a vengeance. The accused have become the accusers. Very delightful is the complete ignoring of the objectionable points of Saint-Saëns' articles and the real complaint of their *chers voisins* against him. The most comical part of the last-quoted self-adulatory, self-congratulatory document, however, is the remark about Joachim. Up to that time he had been always designated as a Hungarian, his connection with the hated country being carefully kept out of sight; now he appears unexpectedly on the scene as one of the most German of the Germans.

(To be continued.)

#### STUDIES OF MUSICAL WORDS.

BY EDGAR F. JACQUES.

THE COINAGE of words never keeps pace with the developments and distinctions of thought. In process of time, therefore, words become overweighted with significance; are forced to contain more than one meaning; and tend finally to obscure rather than reveal the thoughts of those who use them; thus producing, by the endless misunderstandings they occasion among their victims, unconscious and unwilling examples of the famous sarcasm of Talleyrand, that "words were given to man to conceal his thoughts."

I propose, from time to time, to consider, under the above head, various aspects—whether of ambiguity, looseness of thought, or misleading suggestion—presented by words in general use among English musicians at

\* Saint-Saëns gave an account of his visit to Germany in *La France*.

present day; in the hope that my remarks may induce other and more influential pens to take up the subject, and thus lead to a more general consensus of usage than is now apparent in our musical terminology.

NO. I.—“CLASSICAL.”

In its musical application the word “classical” is used in two different senses: As (1) a generic term, and (2) as a specific term. As a generic term it is used to denote works of the highest rank or class—works stamped with universal approval, and which, in many instances, have become typical. As a specific term it is used to denote the style or form of works, *totally irrespective of their merits*. Its antonym, in this connection, is “romantic.”

(1) We will first consider it as a generic term. In this sense “standard” is occasionally used as a synonym for “classical,” and, were it not used so loosely, would admirably suit the purpose. But, by careless usage, “standard,” in musical parlance, has come to mean, or at least to include, works, which, though endowed with a considerable share of vitality, by no means necessarily satisfy the highest, or indeed even high, requirements of art. Hence it may be said that though all “classical” music is “standard,” not all “standard” is “classical.”

And yet, if we used words in accordance with their original meanings, the exact reverse of this would be the case. “Standard” now indicates, or at any rate admits, a falling short of the highest (classical) rank; whereas it *should be* the title of the highest rank of all. For “standard” means a rule, a model, something fitted to be an *example*. Now, not all works of the first rank (*i.e.*, *classici*) are fitted to become standards or models. Yet they may be first-rate for all that. Wagner’s *Ring des Nibelungen* is a work of the highest order of merit; and demanded for its conception and execution genius of the rarest force. Yet none but the most fanatical admirer of the master whose gigantic powers alone made the work possible would suggest its being taken as a model, or imagine it a suitable basis upon which to found a “school.” It is unique, and is likely to remain so. Although, therefore, the qualities of power and beauty with which it teems entitle it to be called a work of the first rank, it could not be legitimately entitled “standard.”

(2) Used as the antonym to “romantic,” the term “classical” is grossly misleading. It gives colour to the notion that “romantic” works are not, and cannot be, of first-rate eminence. The word “romantic,” in this sense, came into use, I believe, at about the beginning of this century. The first efforts of the “romantic” school were made in literature. A band of young and talented poets and critics in Germany (and later in France) burning to liberate art from the trammels of pedantry, and demanding for each artist the right of individual expression, found that their works were judged, by the older school of critics, not on their own merits, and according to canons derived from Nature alone, but according to a set of rules and dogmas which long usage and academical stagnation had invested with almost absolute power and immobility. Thenceforward began war which raged for some time fiercely, and ended, as all such must do, in a compromise. The romanticists established their right to be heard. The classicists lost their power of arresting progress, while still retaining much of their ancient *prestige*; and since that time the two schools have ridden side by side, the experience of the elder regulating and steadying the impulsive ardour and occasional wildness of the younger, the healthy naturalness, vigour, and variety of the younger infusing new life into the forms bequeathed by the elder.

But in the present day the use of the word “classical”

in this sense is an abuse of terms. It serves to perpetuate the absurd pretensions to infallibility which the academical bodies of that stormy time arrogated to themselves. They alone were “*classici*.” All works, the form and spirit of which deviated from the standards set up in the “schools” (sanctioned, however, it must be admitted, by the usage of great men), were tabooed. The folly of this narrowness is best seen in the fact that works of the most mediocre, and even puerile, description, were admitted to classical rank solely because they were cast in the moulds approved by the academical bodies. Hence it is possible to find in the arts of that epoch (and, indeed, of later ones also), works of quite second or third-rate merit ranked, *on account of their form*, as first-rate (*i.e.*, “classical”).

Now, if every one appreciated the distinction, and understood the term, when used in this sense, as referring only to the *form*, and not to the quality, no harm would be done; but this is not so. Many, hearing some uninteresting work called “classical,” instantly conclude that it is the dryness of the work which entitles it to that proud distinction; and later on one hears them say, “I don’t like classical music.” Quite recently the person entrusted with the musical criticism of a local “weekly” recommended Mr. Chappell, “if he wished to retain the appellation of ‘popular’ for his concerts, to relegate ‘Études,’ however much ‘Symphoniques’ they might be, to classical nights.” This supplies, I am afraid, a fair idea of the confusion reigning in the average amateur’s mind with regard to the meaning of all such terms. I have more than once been told by pupils that classical meant “like exercises,” which arose invariably from the fact that some antiquated specimen of the “Zopf” school (it is unnecessary to particularise), in which “passages,” more or less resembling the exercises of our Czerny days, form a large percentage of the matter, was the example from which the idea of “classical” music had been derived. This, too, had probably been given by the teacher, before the pupil was fit to receive, understand, or appreciate the symmetrical and constructive beauties which are the chief merits of such works. And in most instances these constructive peculiarities had not even been pointed out or explained.

But it is possible for works to be in “classical” form (sonatas, *c. g.*); of first-rate merit; and yet composed by a romanticist! For instance, Weber has written four sonatas, masterpieces in their way, and hence “classical” (in the sense of “first-rate”); which are also cast in “classical” form, but of which the *contents* are of the most romantic nature imaginable. But, indeed, when it comes to characterising contents apart from “form,” the case is hopeless; for if “romantic” be applicable to any music at all, some of Beethoven’s, and even Mozart’s, works, would have to be included under that strangely misunderstood title.

Does not all this prove that these distinctions are mere empty words—mere fossils? Whatever meaning they may once have contained has been trampled out of them by the march of Time. Art and Humanity, ever advancing, ever widening their sphere of action, cannot be pent up within such narrow frontiers. There ought to be but one way of ranking works—according to their merits. They may be good, mediocre, or bad; and there may be superlative degrees of good and bad. That is all. Questions of style (“romantic” or other) are, apart from individuality of expression, merely distinctions arising from the various proportions in which the beauties of *expression* and those of *form* are combined. One work will be remarkable for symmetrical (form) beauty, unity, and repose; another for expressive and pathetic beauty, and emo-

tional, or even agitating, power; all is an affair of proportion, and he is not to be envied whose mind is too narrow to find room for appreciation of both. Man's nature is neither all sensuous, all intellectual, or all emotional, but a combination of all three in various harmonious or discordant proportions.

#### CHRONOLOGICAL TABLES AND THEIR MATERIAL.

BY E. PAUER.

(Continued from page 80.)

#### COMPOSERS OF DRAMATIC MUSIC.—OF ITALY, SPAIN, AND PORTUGAL.

1640—1695. COLONNA, GIOVANNI PAOLO; b. at Brescia, d. at Bologna. Member of the Filarmonici. Pupil of Carissimi, Abbatini, and Benevoli. Composer of the opera "Amilcare" (1693).

(To be placed under ACCIAIUOLI, FILIPPO, 1637—1700; page 80.)

1643—1732. BERNABEI, GIUSEPPE ANTONIO; b. at Rome, d. at Munich. Since 1690 chapelmastor of the Bavarian Court; succeeded as such (1690) his father, Giuseppe Ercole Bernabei (1620—1690). Composer of four operas, which were performed in Munich.

(To be placed under DRAGHI, ANTONIO, 1642—1707; page 80.)

1659—1725. SCARLATTI, ALESSANDRO; b. at Trapani (Sicily), d. at Naples. According to Quanz, pupil of Carissimi. His first opera, "L'onestà nell'amore," was performed 1680. 1684 he received the appointment as chapelmastor of Queen Christina of Sweden, who resided in Rome. 1694, chapelmastor at Naples, and director of the Conservatorio di Sant'Onofrio. Teacher of Durante and Hasse. The fertility of Scarlatti was quite extraordinary; before 1715 he had already written 106 operas. Among the most celebrated are "Teodora" (Rome, 1693), "Pirro e Demetrica" (Naples, 1697), "Il prigioniero fortunato" (1698), "Laodicea e Berenice" (1701), "Tigrane" (1715), "Griselda" (1721).

1659—1717 (?). PISTOCCHI, FRANCESCO ANTONIO; b. at Bologna, d. there (?). 1679, chapelmastor at Ansbach (Bavaria). 1699, at Venice; 1700, at Vienna. 1708, Principe (Principal) dell' Academia. Composer of the operas "Narriso" (1697), "Le rise di Democrito" (1700), "Leandro" (1679), "Il Girello" (1681). He founded (1710) a celebrated school for singers.

1660—(?). AKIOSTO, ATTILIO; b. at Bologna, d. there. Dominican monk; received a dispense from the Pope, and was thus allowed to write for the theatre. Composer of the operas "Dafne" (1696), "Eriphyle" (1697), "Atys" (1700), "La Festa d' Imenei" (1700), "La Madre dei Maccabei" (1704), "Nabucodonosor" (1706), "Amor tra Nemici" (1708), "Ciro" (1721), "Coriolanus" (1723), "Vespasien" (1724), "Artaseres" (1724), "Dario" (1725), "Lucius Verus" (1726), "Tenzone" (1727). He wrote also the first act of "Mucius Scaevola," of which Bononcini wrote the second, and Handel the third act.

1660—1728. CAPELLI, GIOVANNI MARIA; b. at Parma, d. there. Composer of (at their time, favourite) operas, "Rosalinda," "Griselda," "Climene," "Giulio Flavio Crispini," "Mitridate."

1660—(?). PIGNATTA, PIETRO ROMOLO; b. at Rome, d. there (?). Between 1695—1705 the following operas of his composition were performed:—"Almira, Rè di Corinto," "Sigismondo," "L'Inganno senza danno," "Paolo Emilio," "Il Vanto d' Amore," and "Oronte in Egitto."

About 1660—1750. BONONCINI (BUONONCINI), GIOVANNI, JUN., son of GIOVANNI MARIA BONONCINI (1640—1678); b. at Modena, d. at Paris (?). Pupil of his father and of Colonna. Composer of several (twenty-three) operas: "Camilla" (Vienna), "Tullo Ostilio" (1694), "Serse" (Rome, 1694), "La fede pubblica" (1699), "Affetti più grandi vinti dal più giusto" (Vienna, 1701), "Polifemo" (Berlin, 1703). From 1706—1710 he wrote five operas for Vienna, and from 1720—1727 seven operas for London.

1661—1756. PERTI, GIACOMO ANTONIO; b. at Bologna, d. there. Pupil of Petronio Francesconi. Since 1697 chapelmastor of the Vienna Court under Leopold I, Joseph I., and Charles VI. Composer of fifteen operas.

(Has by mistake been put in former list, page 80.)

1665—1737. GASPARINI, FRANCESCO; b. at Lucca, d. at Rome. Teacher of Benedetto Marcello and of Domenico Scarlatti. Composer of thirty operas. Details are wanting.

1665—(?). ALDOVRANDINI, GIUSEPPE ANTONIO; b. at Bologna, d. there. Member of the Philharmonic Academy (1702, its Principe). Composer of seventeen operas, "Dafne," "Pirro," &c. &c., which were written between 1696—1711.

1666—1733. ALGISTI (ALGHISI), PARIS FRANCESCO; b. at Brescia (Venice?), d. there. Composer of the operas "L'Amore di Curtio per la patria" (1690), "Il Trionfo della continenza" (1691). Details are wanting.

1667—1740. LOTTI, ANTONIO; b. at Venice (or Hanover), d. there. Pupil of Legrenzi. Composer of twenty-two operas: "Giustino" (1683), "Constantino," for Vienna; "Giove ed Argo," "Ascanio," and "Teofane," for Dresden, and seventeen operas for Venice.

1668 (1688?)—1757. CHELLERI (KELLER), FORTUNATO; b. at Parma, d. at Cassel. Composer of the operas "La Griselda" (Piacenza, 1707), "Zenobia e Radamisto" (Venice), "Il gran Alessandro," "La Zenobia in Palmira," "L' Atalanta," "La Caccia in Etolia," "Penelope," "Alessandro Severo," &c. &c.

1669—1745 (?). CLARI, GIOVANNI CARLO MURIA; b. at Pisa, d. at Pistoia (?). Pupil of Colonna. Composer of the (once famous) opera, "Il savio delirante."

1670 (1674?)—1745. ALBINONI, TOMMASO; b. at Venice, d. there. According to Fétis, he composed not less than forty-three operas, of which the first appeared in 1694.

1670—(?). VINACESI, BENEDETTO (KNIGHT); b. at Brescia, d. (?). Composer of several operas (details wanting), and chapelmastor of the Prince of Castilia.

About 1670—(?). RUGGIERI (RUGGERI), GIOVANNI MARTINI, b. at Venice, d. there (?). Composer of ten operas, which were written between 1696—1712. Details are wanting.

About 1670 (1660?)—(?). SABADINI, BERNARDO; b. at Venice, d. at Parma (?). Chapelmastor at Parma. Composer of about seven operas. Details are wanting.

About 1670—1735. BADIA, CARLO AGOSTINO; b. (?), d. at Vienna (?). Musician to the Court of Emperor Leopold I. (1640—1705). Composer of several operas.

About 1670—1743. VIVALDI, ANTONIO; b. at Venice, d. there. For some time chapelmastor to the Landgraf of Hesse-Darmstadt; after 1713 conductor of the Conservatorio della Pietà. Composer of twenty-six operas.

1674—1739. MANCINI, FRANCESCO; b. at Naples, d. there. Pupil and afterwards teacher of the Conservatorio di Loretto. Composer of several operas: "Hidaspe," "Il Maurizio" (serious), "Il Cavaliere breton" (comic). Of these Geminiani and Hasse speak favourably, Burney again unfavourably.

About 1675—(?). POLANI, JERONIMO; b. (?), d. (?). Composer of nine operas, and chapelmastor at Venice. All further details are wanting.

1678—1763. CALDARA, ANTONIO; b. at Venice, d. there. 1714, chapelmastor at Mantua; 1718, vice-chapelmastor to the Imperial Court of Vienna, under J. J. Fux, during the reign of Charles VI. (1685—1740); returned, 1738, to Venice. Composer of not less than sixty-seven operas.

1678—(?). SARRI, DOMENICO; b. at Trani (Naples), d. at Naples (?). Pupil of the Conservatorio della Pietà. 1713, second, and 1741, first chapelmastor of the Court. Composer of more than fourteen operas, all written for Naples.

About 1680—1757. CORDANS, BARTOLOMEO; b. at Naples (Venice?), d. at Udine. Composer of a great number of operas, of which six are still known.

1680—1750 (?). POLAROLI, ANTONIO (son of the above); b. at Venice, d. there, as successor of Lotti at San Marco. Composer of about twenty operas.

About 1680—(?). RAMPINI, GIACOMO; b. at Padua, d. there (?). Composer of about four operas. Details are wanting.

- 1681—1732. CONTI, FRANCESCO BARTOLOMEO; b. at Florence, d. at Vienna. 1701, theorist, 1713, composer to the Court. Composer of sixteen operas; "Clotilde" (London, 1709). Among the best known and most successful: "Don Chisciotte in Sierra Morena" (1719). (See Dommer's "History," 371.)
- 1681—1736. ASTORGA, EMANUELE D'; b. at Palermo, d. at Prague. Composer of several (?) operas, among which "Il Dafni" is well spoken of by Mattheson ("Ehrenpforte," 375). Better known by his "Stabat Mater." For his romantic life, see Rochlitz, "Für Freunde der Tonkunst," II. 89.
- 1686—1743. GACOMELLI, GEMINIANO; b. at Parma, d. (?). Pupil of Alessandro Scarlatti. Composer of many operas, of which six are still known.
- 1686—1767. PORPORA, NICOLÒ ANTONIO; b. at Naples, d. there. Composer of a great number of operas: "Basilio, Rè di Oricute" (1710), "Berenice" (1711), "Flavio Anicio Olibrio" (1719), "Faramondo" (1721), "Eumeone" (1723), "Adelaida" (1726), "Siface" (1731), "Annibale" (1733), "Mitridate" (1760), "Camilla." The number of his operas is thirty-three.
- 1690—1730. VINCI, LEONARDO DA; b. at Strongoli, Calabria, d. there. Pupil of Greco, and co-disciple of Pergolesi in the "Conservatorio dei Poveri." Composer of about twenty-five operas, of which "Ifigenia in Tauride" (1725) and "Astianatte" (1725) were the best known. Besides these, "Didone abbandonata," "Sirse a Farnace," and "Elpidia" (given, 1725, in London), were also much esteemed. See Chrysander's "Händel," II., 130.
- 1690—1740. PORTA, GIOVANNI; b. at Venice, d. at Munich. Chapelmaster of Cardinal Ottoboni, at Rome (where Handel met Domenico Scarlatti); went, 1716, to Venice, 1729, to London, and afterwards to Munich, where he was chapelmaster of the Bavarian Court. Composer of seventeen operas.
- About 1690—1750. BUINI, GIUSEPPE MARIA; b. at Bologna, d. (?). Composer of about thirty operas, most of which he wrote himself the words. Details are wanting; we only know the names of the best known operas: "L' Ipocondriaco," "Gli Inganni fortunati," "Armidla delusa," "Cleofila," "Armidla abbandonata," "La Ninfina riconosciuta," "Fidarsi è ben, ma non fidarsi è meglio."
- About 1690—(3). BONIVENTI (BONEVENTI), GIUSEPPE; b. at Venice. Composer of about twelve operas, of which "Il gran Macedone," "L' Almerinda," "Almira," "La Vittoria nella costanza," "Endimione," "Circe delusa," "Armidla al campo," "Arianna abbandonata," were the most popular. Details are wanting.
- About 1690—(?) RISTORI, GIOVANNI ALBERTO; b. at Bologna, d. at Dresden (?). Composer of several operas, of which "La Pace trionfante in Arcadia" (1713) and "Euistes" (1714) were the most popular. In his later life he composed only sacred music.
- 1694—1746. LEO, LEONARDO; b. at San Vito degli Schiavi (Naples), d. at Naples. Pupil of Alessandro Scarlatti and Fago; later, of Pitoni (1657—1743). 1716, chapelmastor of the Court, and, 1717, conductor at Santa Maria della Solitaria. Teacher of Jomelli and Piccini. Composer of forty-two operas, of which "Sofonisbe" (1719) was the first, and "Achille in Sciro" (1743) the last. Of the better known may be named "Tamerlano," "La Clemenza di Tito," "Siface," and "Demofonte."

(To be continued.)

## Foreign Correspondence.

### MUSIC IN LEIPZIG.

April, 1886.

To finish the season of the Gewandhaus-concerts, we had this year Mendelssohn's "Walpurgisnacht" and Beethoven's Ninth Symphony, our excellent opera singers, Frau Emma Baumann, Frau Metzler-Löwy, the Herren Lederer and Schelpner, participating in the solo parts.

Both works are so thoroughly well known to our choir and orchestra that we are sure of the most worthy reproduction. It was so this time; the conductor was called out to receive the expressions of pleasure the performance excited. The Riedel'scher Verein gave the "Missa solemnis" by Beethoven, as they had done several times before, in an excellent manner; it must, however, be regretted that the execution this time was damaged by the unfavourable acoustics of the new Petri church.

The seven pianoforte recitals that Rubinstein gave were of the highest interest. Rubinstein is, as everybody knows, an artist of truly singular gifts; decided and complete in his artistic nature, he grasps everything enthusiastically and passionately. He is greatly influenced by the humour of the moment, and so his renderings are always different, and never twice alike. When the piece he is reproducing answers to his sentiments, his execution is overwhelming and enthusiastic; when not, one might be angry with him for the indifference with which he treats a piece. He never requires his feelings to follow the work, but, on the contrary, requires the work to answer to his feelings. His first soirée commenced with the English composers William Byrd (1503—1623), and John Bull (1563—1628), and conducted us through Couperin (1668—1733), Rameau (1683—1764), Scarlatti (1683—1757), Handel, J. S. Bach, and C. Ph. E. Bach, to Haydn and Mozart, and brought us an abundance of the most exquisite interpretations. The pieces of Couperin and Rameau, the preludes of Bach, the rondo in B minor by C. Ph. E. Bach, the variations in F minor by Haydn, and the rondo in A minor by Mozart, could not have been given more powerfully and more charmingly than Rubinstein gave them. The second recital was dedicated to Beethoven; the gifted player presented not less than eight sonatas. The least worthy of praise was the execution of the "Waldstein sonata," and of the so-called "Sonata appassionata"; but all the others were highly artistic.

The third concert contained works by Schubert, Weber, and Mendelssohn. The "Momens musicaux" and impromptus by Schubert, and the eleven Lieder ohne Worte by Mendelssohn, were rendered in first-rate style; but it was regretted that Rubinstein, with the exception of the Variations séries, presented only very small pieces of Mendelssohn. His sonata in E major, or one of his magnificent fugues, might very well have found a place. But we must not forget that Rubinstein, in composing his gigantic programmes, had to give room first to those pieces he knew by heart, or such as he could remember and repeat easily. How otherwise could so busy an artist have rendered it possible to give his varied programme successfully?

The fourth evening was devoted to Robert Schumann. As is well known, Schumann's works for the piano were not produced in the time when his mind was at the happiest or most developed period. All his piano compositions were more or less youthful efforts, or the outcome of his latter years, when his mind was already shadowed by the malady which proved fatal. The sole exception to this may be found in the four fugues dedicated to Carl Reinecke. Schumann's pianoforte works of the first period are very interesting. The attentive hearer feels in them, however, the composer's want of power in mastering the graces of form, and the consequent monotony. Rubinstein gave the Kreisleriana, 8 of the "Carneval," twenty short pieces in the single or double Lied form, and the Symphonical Studies, and the Fantasiestücke "Abends," "In der Nacht," "Traumeswirren," "Vogel als Prophet," Romanze in D minor, and two more broadly-formed ones—namely, the sonata in F sharp minor, and

the great fantasy in C major, rhapsodical to a degree. The execution of "Traumesirren" and of "Vogel als Prophet" were delightful.

In the fifth evening Rubinstein returned to Clementi (1752-1832), and showed in him and Field (1782-1837), Hummel (1778-1837), Moscheles (1794-1870), Henselt (born 1814), Thalberg (1812-1871), and Liszt (born 1811), the real virtuoso school in a highly interesting manner, and they gave him occasion to display in a most brilliant manner his colossal *bravura* powers.

A whole evening was set aside for Chopin, and the last evening was dedicated to Russian composers (without counting eleven studies by Chopin). It cannot be denied that Rubinstein seems to have chosen them solely from amiable regard for his compatriots. Had not genuine amiability been the cause of this choice, the severe critic ought to have found good reason for animadversions. We should have better liked to have heard works of other composers, such as Stephen Heller, Joachim Raff, Theodor Kirchner, Carl Reinecke, Joseph Rheinberger, Johannes Brahms, who are much more entitled to a reproduction of their works than Glinka, who was no piano composer at all, as Rimsky-Korsakoff, César Cui, Nicolaus Rubinstein, the latter of whom wrote, as far as we know, nothing besides some few piano pieces, and little of note among them.

With regard to the Chopin evening, it proved to be very attractive, for there was not a place left free in the great room of the new Gewandhaus, where all the concerts took place. Rubinstein played all the four ballatas, the sonata in B flat minor, fantasy in F minor, and a quantity of smaller pieces—Nocturnos, Préludes, Mazurkas, waltzes, Impromptus, and Polonaises. The performance resembled an exhibition of miniature paintings. At each and all of the recitals the public behaved with the warmest enthusiasm to the great artist, and expressed their delight with the most excited outbursts of applause.

At the end of the last soirée, Rubinstein played, in addition, his well-known "Mélodie" in F, and the Turkish March, from Beethoven's "Ruins of Athens." The Concert direction gave, on the final evening, at the house of the president, a soirée in honour of Rubinstein, when a votive table in silver, containing the names of his principal works, was presented to him by the united directors of the concerts, of the Conservatory, and of the theatre.

#### MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, April 12th, 1886.

THERE is no end of concerts and academies; I don't remember a year when the inundation of music was so copious. The best performers have suffered under it as well as the speculators. The seventh Philharmonic concert included the overture, "La chasse du jeune Henri," by Méhul, Beethoven's piano concerto in C minor, and the new symphony by Bruckner. Herr Professor Heinrich Barth, from Berlin, who played the concerto, was a welcome Gast, who was received with much applause for his artistic performance. The new symphony by Anton Bruckner, the seventh he has composed, has been already performed in Leipzig, Munich, and other places. In Vienna, as elsewhere, it was received with a storm of applause. It is a great work, full of inventive ideas, clever instrumentation, and noble melodies. All that it needs, however, is logical unity, the organic unfolding of thoughts, the refined sentiment of taste, as may be traced in all the other compositions of this talented man. Next time I shall offer a short biographical sketch of him and his career, and a more detailed description of his new

work, which, on the whole, shows in some instances a distinct progress.

The extra Gesellschafts-concert had but one work, "La Damnation de Faust," by Berlioz, performed twenty years ago, under the composer's own direction, in Vienna. Herr Hans Richter took the greatest care to bring it to the best advantage; as soloists were engaged Frau Papier (Margarethe), Herr Hill, from Schwerin (Mephisto), Herr Walter (Faust), and Herr Nigg, a member of the Singverein (Brandel). The performance was most excellent. The support of the public, however, was not adequate to the great pains and the expenses incurred; an unexpected deficit was one of the results of this concert, and of the whole musical season.

The fourth Gesellschafts subscription concert included Haydn's symphony in E, the last he composed for Paris (André, Op. 66, No. 1), and performed by him on his first visit in London; a double chorus, Psalm 117, by Robert Franz; the Rhapsodie by Brahms; Schumann's chorus, "Das Schifflein," and a new one, "Das Fischermädchen," by Herbeck, and Liszt's Hungarian Rhapsodie, No. 2, originally for piano, arranged for orchestra by Liszt himself. A second extra-concert in Passion Week will bring out Beethoven's "Missa Solemnis."

The second music evening by the Wiener Akademischen Wagner-Verein had a mixed programme. There was Goetz, with his 137th Psalm, Liszt's "Hunnenschlacht," arranged for the piano, two Scotch songs by Beethoven, an aria from Handel's *Messiah* (Frl. W. Tremelli), and different songs by M. Emile Blauwaert, baritone, of the Lamoureux concerts, in Paris.

Frau Annette Essipoff was heard, after a somewhat long absence, in her own concert; the orchestra conducted by Herr Richter. There was a rich programme, including Wagner's *Faust* overture, Schumann's concerto in A minor, Liszt's Hungarian Fantasie for piano and orchestra, Reinecke's Impromptu for two pianos, on a theme from *Manfred*, performed by Frau Essipoff and her husband, Herr Theodor Leschetizky, and many solos for piano. Frau Essipoff played better than ever, and the duo with her much-esteemed husband was given so well that a repetition was demanded. Flowers and bouquets in every form were presented; but the concert might have been better attended.

It was the same with the third and fourth quatuor evenings, by Heckmann, the latter given in the too-short interval of only three days. A novelty, for Vienna, was the quatuor, Op. 27, by E. Grieg, of a passionate northern colour, exquisitely performed by the famous artists from Cologne, the rest being quatuors by Haydn, Mendelssohn (Op. 12), Beethoven (Op. 95 and 132), and Schubert (D minor). The gentlemen left Vienna for Milan, visiting that town for the first time.

Hellmesberger finished his cyclus with the sixth evening, performing Schubert's quintuor, a violin-piano suite by Brüll (the composer at the piano), and Beethoven's quatuor, Op. 130, with which Hellmesberger closed the series. All the pieces had been studied with the greatest care, and were received with warmth, due to the genius of the great composer.

There are still two concerts to mention, one with a small chorus, a so-called Musical Renaissance evening, the fourth of that kind, by Dr. Hirschfeld and Köstinger, at which were performed Chorlieder and chansons of the sixteenth and seventeenth centuries (Reyter, Senfl, Willaert, Jannequin, Albert), and, as an intermezzo, the comic Coffe cantata by J. Sebastian Bach, composed about 1732, published in the great Bach edition, twenty-ninth annual course. There are three performers, Schlenidian, the father, his daughter Lieschen, and a friend

of the family. The father forbids the daughter to drink coffee, or she shall never have a husband; the daughter apparently consents, but so turns the question that her suitor stipulates that coffee should appear in the first paragraph of the matrimonial contract. The comic, in a musical sense, is not to be traced. It would be easy to substitute words of quite the contrary effect, without injuring the humour. However, it was interesting, as affording a glimpse into the private life of the severe old cantor. The second-mentioned choral society has existed now for about three years. They have weekly meetings in the private house of Herr Arthur Faber, a man of great taste and love for the fine arts. Only the music of the best masters is to be heard, the chorus conducted by Eusebius Mandyczewski, a talented musician, and who has been engaged to do work for the great Schubert edition, published by Breitkopf and Härtel. The concert was given for the benefit of the German Schulverein, and the execution of a most select programme was worthy the names of the society and all concerned. The instrumental numbers—a trio, Op. 40, by Brahms (with violin and 'cello), and solos for piano (Frl. Baumayer)—were of the best kind. Two French singers, both baritones, visiting Vienna at the same time—namely, Jean Lassalle, from the grand opera, who has been performing here on the stage, and the above-mentioned Emile Blauwaert, from Brussels, of the Lamoureux concerts in Paris—were heard at one concert, and showed the real French school of singing. M. Lassalle sang arias by Massenet, Verdi, and some smaller writers. M. Blauwaert, more versatile in his choice, sang French, German, and Flemish pieces, including some by Huberti, Wilhelm de Mol, Bach, Brahms, and Wagner.

Shall I do any good by mentioning many other concerts, the "Liederabende," most of which have been undertaken as mere speculations? I think not. Fortunately I have better material to finish my budget of news. A lecture on C. M. v. Weber was read by the famous savant Dr. Philip Spitta, from Berlin, who had been invited for that purpose by the Tonkünstler-Verein, founded last year by some professors of the Conservatoire. The celebrated biographer of Seb. Bach had chosen Weber, because it was the hundredth anniversary of his birth (December 18th). He examined the great composer from different points, as well from a musical as from a poetical form. He spoke of his importance as the founder of a new and romantic school, and alluded to his personal character. The modesty and amiability of Spitta himself won him all hearts. It was worth a hundred and more of many of the concerts with which we were overloaded this winter.

The Hof-Opera entertained another Gast, namely, the above-mentioned M. Lassalle, from Paris, who was heard in *Rigoletto* and *Tell*. He was a fine singer and actor, but was deficient in the warmth to which we are accustomed. As Tell he was more like a "grand seigneur" than the simple and brave peasant. What a difference between him and our Reichmann, who knows exactly how to move the heart in that rôle! Frau Pauline Schöller, from Munich, who was heard once last year, tried again for an engagement. She performed Elsa, Agathe, and Mignon, but failed to make a particular impression. Herr Mierzinski is again here, beginning his Gastspiel with Eleazar and Arnold, the former part for the first time. Frau Pauline Lucca, observing in her position the medium between Gast and actual member, performed three times (as Carmen, Frau Fluth, and Katharina), and was a comfort for the public as well as for the management at a time when good singers are difficult to be had.

*Fata Morgana*, the new lyric choreographical drama by the defunct Mosenthal, was a novelty of doubtful value,

alternating between drama, ballet, and opera, the singers serving quite as stop-gaps in the middle of an outfit of fabulous pomp and extravagance. Herr Hellmesberger, jun., was selected to write the music. Two years ago he was engaged as ballet-music director; he is now advanced to the post of Hof-Opera Kapellmeister, and his younger brother, Ferdinand, the violoncellist, as soloist in the Hof-Opera orchestra—both valuable members of the quartet of their father.

Operas performed since March 12th to April 12th:—*Rigoletto*, *Der Trompeter von Säkkingen* (five times), *Faust*, *Hamlet*, *Tell* (twice), *Hans Heiling*, *Carmen* (twice), *Der betrogene Kadi* (and a ballet), *Lohengrin*, *Der König hat's gesagt*, *Der Freischütz*, *Die lustigen Weiber von Windsor*, *Undine*, *Mignon*, *Fata Morgana* (four times), *Die Nachtwanderin*, *Der Nordstern*, *Der Maskenball*, *Die Jüdin*, *Der Widerspänstigen Zähmung*.

#### OUR MUSIC PAGES.

THE piece selected for "Our Music Pages" this month is one of twelve "Novellettes," by Cornelius Gurlitt. It is called "Märchen" (a fairy tale), and is as graceful and attractive as any tale of wonder and delight that ever fell upon the willing ears of interested listeners. What it is as a composition may be seen at a glance; what it is as a poetical conception will be discovered as soon as its charms begin to find their way into the sympathies of all lovers of unpretending and modest music.

#### Reviews.

*Six Valses pour Piano. Op. 28. Par XAVER SCHARWENKA. London : Augener & Co.*

THIS is in every respect an excellent *opus*. A set of six waltzes, all more or less of the *Ländler* character, does not hold out any great promise of enjoyment to connoisseurs. Can, at this time of day, anything new be said in this form? Well, there is certainly a great deal of novelty in Scharwenka's Op. 28. The elements of this novelty are, indeed, slight, but they tell by means of accumulation. From whatever standpoint they may be viewed, the "Six Valses" cannot fail to give satisfaction. Musicians will admire the exquisite workmanship, all lovers of the art delight in the charming contents. To us the playing of these waltzes has again and again afforded uncommon pleasure. If we do not enter into a more minute consideration of the work, it is because the interesting traits are infinite in number. May these words induce many to seek the acquaintance of Scharwenka's "Six Valses," Op. 28.

*Improvisations pour Piano. Op. 32. Par EDGAR DEL VALLE DE PAZ. (Edition No. 6,115 ; net, 1s.) London : Augener & Co.*

SIGNOR DEL VALLE DE PAZ's exemplar is indisputably Schumann; the form and presentation of his thoughts show this continually. But though soaked with the Schumann idiom, he is not a plagiarist. These latest

compositions of his (1, *Lento molto espressivo*; 2, *Allegro-Valse*; 3, *Con moto*; and 4, *Allegro con fuoco*), like other ones we know, and perhaps even in a higher degree, certify to the genuineness of his talent. Daintiness of feeling and execution distinguishes his work. As in the form and presentation of his thoughts, so he is also influenced by Schumann (the Schumann of the first period) in the structure of his compositions. The emotional atmosphere, however, is often, if not always, his own. No. 4 challenges comparison with certain portions of the *Kreisleriana*. Such challenges are by no means of rare occurrence in Signor Del Valle de Paz's works.

*Hommage à Haendel.* Grand Duo pour Deux Pianos-fortes. Op. 92. Par I. MOSCHELES. (Edition No. 8,652; net, 2s.) London: Augener & Co.

FIFTY years have gone by since the publication of this work, and it has not yet lost any of its freshness. Some of the remarks which Schumann made when reviewing it in 1836 are worth quoting: they describe the nature of the composition, and are also in other respects interesting. "It is one of the most charming compositions of which we can tell our readers. Eye and ear will take delight in it; the former because its antique and yet gallant step will call up in many those worthy faces with large perukes and watchful eyes below them, such as we often see in pictures of the last century; the latter because it alternately smiles and pouts in exceedingly pretty melodies and harmonies. Why he wishes to parade with the name of Handel, I do not know, and would not mind parting with the title. But an addition was necessary, as without it one could not help asking one's self whether Moscheles tended backward absolutely and on the pure path of nature, or whether he only transported himself for moments into their age of health and sturdiness. The latter is the case, and we know how to thank him heartily for it. In conclusion, it is the same composition which Mendelssohn and Moscheles played last October in Leipzig, at that time I said 'like two eagles,' one could almost say, 'like true grandchildren of Handel's stock.'" When Schumann speaks of "an addition" being necessary, he means, of course, an addition to the actual sub-title, "Grand Duo." To the above remarks we have only to add that Moscheles' *Hommage à Haendel* consists of two movements, an *Andante patetico* and an *Allegro con fuoco*; and that the piece does not offer any great technical difficulties.

*Album for the Young:* 43 pieces for the Pianoforte. Op. 68. By R. SCHUMANN. Arranged for Violin and Pianoforte by F. HERMANN. (Edition No. 7,576; net, 3s.) London: Augener & Co.

SCHUMANN'S Album for the Young has been arranged for almost all possible instruments, even for cornet-à-pistons and piano. Among all possible arrangements that for violin and piano recommends itself most to the critical mind. Often, indeed, this arrangement will be found

to be an improvement on the original; for the violin can of course more easily do justice to the vocal element than the piano, and the texture of the music is rich enough to allow of the annexation of the melody by the added instrument without impoverishing the primarily sole owner too much. Professor Hermann's arrangement is not the first one for violin and piano. Being unacquainted with the earlier one, we cannot make a comparison, but we may毫不hesitatingly say that Professor Hermann's is a very good one. That the Album has been presented to the public in innumerable forms and shapes need not excite our wonder. Few works of equal sterling value have obtained such popularity. Nor need we be astonished at this popularity. A perennial youth in all the beauty of its bloom and fragrance overspreads, pervades, and breathes from these forty-three miniatures.

*Celebrated Concert Studies* for the Pianoforte. Edited and fingered by E. PAUER. Second Series, Nos. 23 and 24. London: Augener & Co.

An Étude d'Octaves by C. Evers and a Romance et Étude by S. Thalberg bring to a close Mr. Pauer's second series of *Celebrated Concert Studies*. The first-named study is written in the light *salon* style—many a happy youthful student is sure to pronounce it "a jolly thing"—but for all that it provides excellent material for the practice of the specialty indicated in the title. Thalberg's study, too, is in the *salon* style. Its character and aim are, however, different. Instead of gaiety we have sentimental musing, and instead of tripping and rushing octaves and detached chords we have sustained melodies and waving arpeggios. To those to whom Karl Evers is a *persona ignota*, we may say that he studied music under Krebs in Hamburg, and under Mendelssohn in Leipzig, was an excellent pianist and a composer of talent, travelled as a virtuoso through the whole of Europe, lived in Paris and Vienna, settled as a music-seller at Graz, and died at Vienna in 1875.

*Novelletten.* 12 Kleine Salonstücke für Pianoforte. Op. 148. Von CORNELIUS GURLITT. London: Augener & Co.

TWELVE short drawing-room pieces for the pianoforte by Cornelius Gurlitt will be welcome to teachers and young pianists. This *opus*, like so many of its predecessors, is distinguished by the composer's suave and insinuating qualities. In these *Novelletten* we find, of course, nothing of the intensity of feeling and glow of colouring which impress us so deeply in Schumann's *Novelletten*, but if we remember the humbler object aimed at and the limited means employed, we shall have no difficulty in doing justice to Gurlitt's pretty tone-pictures, of which as yet only six are before us, namely, Morning Greeting, Serenade, Fairy-tale, Idyl, A Midsummer Night's Dream, and Impromptu. A charming title-page adorns this beautifully engraved and printed publication.

## CORNELIUS GURLITT'S NOVELLETTEN.

Op. 148. N° 3.

FAIRY-TALE.

Moderato.

**PIANO.**

Moderato.

**PIANO.**

*p* con anima

*f*

*f* cresc.

A musical score for piano, consisting of five staves of music. The music is in common time and uses a key signature of one flat. The score includes the following dynamic and performance markings:

- Staff 1: *decrec.* (decreasing volume), *f* (fortissimo).
- Staff 2: *decrec.* (decreasing volume), *f* (fortissimo).
- Staff 3: *decrec.* (decreasing volume), *riten.* (ritenando), *f* (fortissimo), *a tempo*.
- Staff 4: *f* (fortissimo), *f* (fortissimo).
- Staff 5: *f* (fortissimo), *ff* (fuerissimo), *risoluto* (resolved).

The musical score consists of five staves of piano music, arranged vertically. The top two staves are in common time, while the bottom three staves are in 2/4 time. The key signature is one flat throughout. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings such as *ff*, *p*, and *con anima*. The first staff features a melodic line with eighth-note patterns. The second staff continues the melodic line. The third staff begins with a forte dynamic (*ff*) followed by a piano dynamic (*p*). The fourth staff contains sustained notes with grace notes above them. The fifth staff concludes the section with a melodic line and harmonic support.

A musical score for piano, consisting of five staves of music. The music is in common time and uses a key signature of two flats. The score includes dynamic markings such as *f*, *decrec.*, *cresc.*, *'f'*, *decrec.*, *poco riten.*, and *b2*. The music features various note values including eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines, and measures are grouped by vertical double bar lines with repeat signs.

*Album populaire pour piano à quatre mains.* (Edition No. 8,501; net, 1s.) London: Augener & Co. This is an excellent collection of pianoforte duets, exceedingly brilliant, characteristic, and effective, without being in the least overburdened with difficulties. There are four pieces in the book. The first is a "Zaragoza March," by Aniceto Ortega, a composer whose works are unknown to the majority of musicians in this country. The specimen now before us is of interest enough to ensure a favourable attention for the other works from his pen. The second piece, by F. Kremser, is a Polka française, "L'Irrésistible," bright and melodious, and full of dash and spirit, so that it goes far to justify its title. The third is François Hünten's "Grande Valse brillante," the production of a composer who, in a quiet and comparatively unobtrusive way, did much towards helping to establish the modern school of *bravura* playing by the composition of pieces which were attractive as music, and valuable for their educational drift. The last piece is a "Galop brillant," by François Behr, quite as attractive as any of the others, its companions, for its well-marked rhythm and *entrainant* melody. If they be employed for study they will all be found exceedingly useful for the improvement of passage playing of an agreeable kind, and the acquisition of readiness in expression. The parts for the two players at either end of the piano are not difficult, and might be made the means of alternate study; the united effect is good, because it has in each case been obtained by legitimate means. For purposes of profitable practice the duets are invaluable; they deserve to acquire a new lease of popularity by means of the new and elegant form in which they now appear. They will probably create a demand for further specimens of the like class by the same or by other composers.

*Easy Melodic Solfeggi for two Voices* (Solfège facile à deux Voix); adapted for junior singing classes. By B. LÜTGEN (Edition No. 6,795, net, 2s. 6d.; or in 3 books, 6,795 a, b, c, each, net, 1s.) London: Augener & Co.

THERE are sixty-two melodious duets with pianoforte accompaniment in this collection. They are set forth in an order of increasing difficulty, starting from the plain scale of c major, accompanied by single chords, first leading on through broken accompaniments to less easy voice passages. The first five numbers have the sol-fa syllables to the notes, all the rest of the exercises are unprovided with words, and they may, therefore, be sung to any of the vowels at the will of the teacher in order to strengthen any defects of pronunciation which the pupils may possess. The credit of the method in which the exercises are arranged, of course, belongs to the compiler, who has certainly done his work well. It is no small trouble to select from out of the numbers of compositions, by all masters, pieces available for the purpose in hand, without falling into the temptation to reproduce things more or less hackneyed. This has been satisfactorily accomplished in every respect, and the charm which accompanies

variety has been secured by a judicious choice of interesting melodious pieces by Rheinberger, M. Lee, Himmel, Schulz, George Linley, Weber, Fesca, Nägeli, Abt, De Call, Keller, Reinecke, Winter, Werner, André, Dalayrac, Mozart, Kücken, Silcher, and others. Although, as has been pointed out, there are no words to trouble the young singers, the breath-points are marked so that accuracy of phrasing may be attained in vocalising the exercises, and so help the singers to form correct and reasonable habits in the matter of good breathing in singing. As an introduction to Cantata singing for young people, there is nothing better than these "Melodic Solfeggi for two voices." They are well designed and progressive, the pianoforte accompaniments are helpful and supporting, the compass of the exercises is confined within the limits of ordinary voices, and the pieces brought together are fully tuneful enough to justify their title and to further the intention with which the book has been compiled.

*L'École de la Vélocité pour le Violon.* Par C. COURVOISIER. Cahier III. (Edition No. 7,603; net, 2s.) London: Augener & Co.

THE praise we gave last month to the second book of M. Courvoisier's "School of Velocity" we can emphatically repeat after the examination of the third book. The contents of this book consist of thirteen melodic studies in the first position. Although, of course, the technical purpose continues to predominate, the musical element begins to gain in interest. The fingering of the left hand, and the management of the bow by the right arm and hand, are minutely indicated by figures and signs, and explained in careful prefatory remarks. As we have already described the character of this publication, and estimated the execution of the author's plan, we shall say no more on this occasion.

*Cecilia.* A collection of organ pieces in diverse styles. Edited by W. T. BEST. B. XXVI. (Edition No. 8,726, net, 1s.) London: Augener & Co.

A *Fantasia concertante* and an *Offertorio*, both by V. A. Petrali, make up the contents of the 26th book of *Cecilia*. As the name of Petrali is not a household word like J. S. Bach and Lefébure-Wely (to mention two extremes, which however, *ne se touchent pas*), we have to indicate the nature of this musician's compositions. They are children of Italy, and like most modern Italian music, they aim at, or, rather, abandon themselves to, the unfolding of the sensuous qualities of the art—luscious cantilena and titillating sport with sounds. The structure of Petrali's two pieces is homophonic, their character is operatic. Accepting this standpoint, we cannot but commend their pleasing melodiousness and the effective use of resources. But it may be doubted whether the style adopted by the composer is well adapted to the character of the instrument. To sum up—Signor Petrali's *Fantasia concertante* and *Offertorio* are taking, brilliant, and not difficult.

#### MINOR ITEMS.

*Three Merry Friars* is the title of a capitally-written song by W. C. LEVEY (Augener & Co.), which will doubtless be gladly taken up by baritone vocalists in search of

an effective ditty.—*The Voices of the Sea*, by GERARD F. COBB (London Music Publishing and General Agency Company, Limited), is the general name of a series of six excellent pianoforte pieces, forming a "suite in dance rhythms." They are full of melody, not difficult to play, and capable of being made exceedingly attractive in the hands of a sympathetic performer. They are published in two books.—The memoir of "Franz Liszt," by FREDERICK F. BUFFEN (Novello & Co.), is intended to supply a want at the period when Liszt was on a visit to London. It is written in a highly rhapsodical style; it is dedicated to Walter Bache; to no one could it have been better offered, but its value as a biographical essay is lessened by the highly-strained tone of its diction, and the number of second-hand quotations of hysterical and valueless opinions, and the one or two inaccuracies which have either crept in or have been imported into the pages.

### Concerts.

#### CRYSTAL PALACE.

THERE were very few points in the concert of April 3rd which require full or elaborate comment. The programme was made up of works which are familiar to the patrons of these and similar concerts. The performance was, however, very good, and so a special degree of interest attended it. Mr. (or, as he was called in the programme, "Pan") Franz Ondricek gave as proportionately good a performance of Mendelssohn's concerto as he had of Dvořák's concerto at the Philharmonic, with this attendant advantage, the work was better worthy of his labour. His execution of the passages was distinguished by brilliancy and tunefulness of intonation and admirable technical skill. He also played a showy piece by Paganini, "Le Streghe," in splendid style. Brahms' symphony in C minor was given, though it was hoped up to the last moment that it would have been possible to obtain the score and parts of the fourth symphony in time for these concerts. This is a pleasure deferred. Miss Robertson sang Paesiello's "Nel cor più" and a dismally lively ditty called "Sing on, ye birds," couched in terms that must have been highly gratifying to the feathered tribes, considering that spring had nominally already come. Mr. Ernest Birch, a very promising baritone vocalist, sang Mendelssohn's "It is enough" effectively.

On the 10th a Liszt concert was given, and the "master" was present, in company with Mr. Littleton, his host at Sydenham. "Mazeppa" and "Les Préludes" represented the Poèmes Symphoniques, the Hungarian Rhapsody in F, with the Concerto in E flat, also were accorded places in the programme. The concerto was played by Mr. Bernhard Stavenhagen, one of the many pupils of Liszt. He certainly gave a clever reading, and proved himself a powerful passage-player, and received the warmest applause from an enormous audience.

On the following Saturday, the 17th, for the last of the series of concerts, Liszt was again present, and again was the room crowded to repletion. The oratorio, *Saint Elizabeth*, was given by the combination of forces belonging to and known as "Novello's Oratorio Concerts," with Dr. A. C. Mackenzie as conductor. Mme. Albani, Mr. Santley, and Mr. F. King were among the chief singers. It is therefore unnecessary to comment upon the performance.

On the 24th a supplemental concert was given for the benefit of Mr. A. Manns, and a good audience assembled to do honour to one of the most painstaking and conscientious of conductors.

### PHILHARMONIC SOCIETY.

THE concerts given by this, the oldest orchestral society in the country, have been fully up to the mark to which they have been elevated by the worthy efforts of Mr. W. G. Cusins, who raised the character of the concerts out of the drowsiness of old fogeydom, and made them regain vigour, if not youthfulness. With Sir Arthur Sullivan now as conductor, the traditions of the Society are in safe hands, even if the subscribers do not in every case obtain unmodified traditional readings of some of the older works which find their way still into the programmes of the concerts. This is by no means to be lamented, for variety is charming, and, as Shakespeare says, "home keeping folk have ever homely wits." A "homely wit" in music should not be exhibited by the Society, which by its establishment and actions has earned the right to be considered as the pattern for all others of like kind to imitate.

At the third concert of the season, which took place on April 1st, Schubert's symphony in C received a good interpretation, though some of the movements were taken at a different pace by the conductor, still the charms of the many beauties of the work was not lessened. The pastoral introduction and the overture to the second part of Sullivan's oratorio, *The Light of the World*, were beautifully played, and well received. The programme also included Beethoven's "Namensfeier" overture, Op. 115, some songs given by Mme. Rose Hersee, and two concertos, one for violin, and one for pianoforte. The latter was Mendelssohn's G minor, and as played by Mlle. Clotilde Kleeberg, was most enjoyable. The other was the violin concerto by Dvořák, given for the first time here by an artist, Franz Ondricek, whose first appearance at these concerts was made on this occasion. He proved himself to be possessed of great powers of execution, and he performed the concerto in a style which won the highest approbation of all. The work itself did not please, for it was dull, laboured, and uninspired. The small spark of interest with which it glowed was due to the fire of the Hungarian melody which it contained, but there was nothing more which provoked any desire to hear it again.

At the fourth concert, on the 15th, Beethoven's "Eroica," which opened the concert, was splendidly performed, and heartily applauded. Two concertos were also given on this occasion—namely, one by Sterndale Bennett in C minor for pianoforte, played by Miss Fanny Davies, and Mendelssohn's violin, set down for Herr Joachim, whose executive skill excited such a fury of applause, that the audience seemed for a while to be lost to all sense of propriety and good behaviour. The noise made was only to be compared to that coming from a body of boisterous occupants of the gallery of a theatre on Boxing Night than from a number of respectable musicians in sober evening dress. They had their labour for their pains, for Joachim would not accept any encore. Miss Griswold's graceful singing of some arias by Massenet and Goring Thomas passed without the recognition it deserved, and the overture to *Jessonda* was played amid the rustle of retreating footsteps.

### THE POPULAR CONCERTS.

MR. MAX PAUER was the solo pianist on the 3rd (Saturday), and his solo the Clavier-Stücke of Brahms, Op. 76—or, rather, four of the numbers, 1, 2, 6, 5. The first and last of these numbers are of enormous difficulty, and it is due to Mr. Pauer to say that he so overcame them that to all but to those who know them intimately he seemed to be acquitting himself of a very ordinary task. So

much the more honour and credit to him. He also took part in Rheinberger's quartet in E flat, in conjunction with Messrs. Joachim, Straus, and Piatti; and the united talents of the four executants enabled the audience to enjoy the beauties of this, one of the most interesting of modern chamber compositions. Messrs. Joachim and Straus gave the *adagio* and *presto* from the duet in D minor, Op. 39, of Spohr, in a style of perfect unity and beauty. Beethoven's quintet in C major, given by Messrs. Joachim, Ries, Straus, Gibson, and Piatti, excited a hope that it might be more frequently heard than it has been. Mr. Henschel sang songs by Handel and Rubinstein, and was accompanied by Mr. Frantzen.

On Monday, the 5th, Madame Schumann was heard in three pieces—two by her late husband, and one of her own. This last was a series of clever variations on No. 4 of Schumann's *Albumblätter*—on the same theme, in fact, which has been used by Brahms for a similar purpose. Madame Schumann also gave, with Herr Joachim, the sonata in A minor, Op. 105, of Schumann's, which was greatly enjoyed and enthusiastically welcomed by the audience. A new and ably-written sonata in D major for violoncello and pianoforte, the composition of Signor Piatti, who played it with Miss Zimmerman, secured a good reception. As might be expected, it is a better sample of virtuosity for the violoncello than for the pianoforte. Still, the combination of the two qualities of tone are well provided for, and the work was received with distinct favour.

Beethoven's quartet in C major, and some songs by Miss Liza Lehmann, completed a most pleasant programme.

On the 10th Madame Schumann was again the bright particular star, and Schubert's quartet in D minor, Beethoven's trio in B flat, and other works more or less familiar, gave pleasure to an enormous audience. Madame Schumann, whose extraordinary powers are astonishing, even leaving out of account her advanced age, which makes them more so, gave an absolutely perfect reading of Schumann's *Carnaval*, Op. 9. She was recalled thrice, and literally pelted with flowers as usual. Mr. Hollins took part in the Beethoven trio, and played remarkably well. Herr Joachim played Spohr's *Barcarolle* and *Scherzo* in his own fascinating style; and Mr. Santley, who was the vocalist, was most enthusiastically received.

On Monday, the 12th, the whole of the instrumental pieces in the programme were selected from Beethoven. The Kreutzer Sonata, Messrs. Charles Hallé and Joachim; the sonata in A flat, Op. 110, Mr. Charles Hallé; and the quartet in F major, Op. 59, No. 1, Messrs. Joachim, Ries, Straus, and Piatti—formed a feast of the highest and best kind. Mr. Santley gave Gounod's somewhat weak setting of "The Arrow and the Song," and Handel's "Del minacciar del vento," but was not in his best form.

The concert of the 17th was the final Saturday meeting, and it was so crowded that not even standing room could be obtained.

Haydn's quartet in E flat, Op. 64, No. 2, given to perfection by the usual players, opened the concert. Mozart's sonata in G major, afforded Miss Fanny Davies and Herr Joachim the opportunity for a legitimate triumph. Miss Emily Shinner joined Herr Joachim in a performance of Spohr's "*Tempo di Minuetto*," for two violins, and the talented young English lady acquitted herself with honour, and earned the special distinction of a recall. Madame Schumann played two Canons (in A flat and B minor) out of the Op. 56 of her husband, and in response to an irresistible encore introduced a melody in F by the same composer, and retired laden with floral offerings. She also joined Herr Joachim

and Piatti in Beethoven's trio in E flat, Op. 70, No. 2, and kept the enormous audience spellbound to the final note. Mr. Edward Lloyd was the vocalist, Mr. C. Hopkins Ould the accompanist.

On the last night of the season, Monday, 19th, Madame Schumann again appeared, and played a small composition of Chopin, as well as a part in her husband's quintet in E flat, Op. 44, with Messrs. Joachim, Ries, Straus, and Piatti. This alone would have been an element of powerful attraction, but the director, grateful for a most successful season, was moved to do something which should make the final concert memorable in the annals of the year's music. The programme, therefore—which contained Brahms' sextet in B flat, played by Messrs. Joachim, Ries, Straus, Gibson, Howell, and Piatti; Schumann's Stücke im Volkston for pianoforte and violoncello, Messrs. Max Pauer and Piatti; the Hungarian dances of Brahms, arranged by Joachim and played by Miss Zimmerman and the arranger; together with some songs by Miss Liza Lehmann—was the culminating point of artistic, and, it may be hoped, of pecuniary success. The performance would have been perfect had Herr Joachim been in better form.

#### DR. LISZT IN LONDON.

DURING his visit to London, Franz Liszt, the famous pianist, has been received with the greatest warmth by the public, and with kindly hospitality by his entertainers, so that on his departure on the 20th his expressions of gratitude for the reception he had experienced had a good foundation.

When he arrived from Dover on the 3rd, permission was obtained from the London, Chatham, and Dover Railway to stop the boat express at Penge, the station nearest to the house of Mr. Littleton, with whom he was staying, a concession never granted before to any person, living or dead. On reaching his destination he found a large crowd of visitors, all more or less famous in the world of art, literature, and music, assembled in the handsome music-room of the mansion to do him honour. He heard a concert of his own music, and complimented the players. He was too fatigued, however, to perform himself, and retired early to rest.

He attended two rehearsals of his *St. Elizabeth* on Monday, preparations for the performance on Tuesday, the last of the Novello Oratorio Concerts. The first was public, a large number of tickets having been sold to those who were unable to attend or who had failed to procure any for the greater performance; the second was private, for the choir alone. He was in happy mood on his entry into the rehearsal-room, and taking up the theme of the passage which was being sung when he entered, he sat down to the piano and extemporised for a while on the subject, to the intense delight of all present.

The curiosity to hear the work on the 6th was so great that the accommodation of the hall could have been sold twice over. The composer was present, and was introduced to the Prince and Princess of Wales after the first part. Dr. A. C. Mackenzie conducted, the band and chorus did their work right well; Madame Albani, Miss Cramer, Mr. King, and Mr. Santley, were the principal vocalists; and the performance was as good as it was possible to attain. The music is constructed upon a few themes, Hungarian and Gregorian, and these are used in season and out of season after the customary fashion of the "leitmotiv." The consequence was, that the audience found the whole work dull, uninspired, and wearisome, and

exercised their minds to conceal the fatigue which its length and prosiness engendered. It is not satisfactorily explained why it is called an oratorio, or why the word musical drama is not equally applicable to its description. The want of definite character in the composition, the sacrifice of musical expression to the demands of a peculiar school, destroys the interest which might be felt in a work designed to elevate and to edify by its treatment and the subject of the story. When it was repeated on the 7th, at St. James's Hall, under the direction of Dr. Wylde, who first brought it to London, it was given in German, but there was no accumulation of interest consequent. It attracted a large audience to hear it, as it did also on the 17th, when it was presented at the Crystal Palace; but the audience gaped as freely during its progress as the composer himself did at the representation given in his honour at St. James's Hall.

This performance at the Crystal Palace was conducted by Dr. Mackenzie, and was honoured by the presence of the composer. He was also present on the previous Saturday in the same place, when the whole programme was selected from his works. The large number of musical amateurs, and folks interested in music, have enjoyed several opportunities of seeing him, if they have not all been fortunate enough to hear him. He played at the Students' Concert at the Royal Academy when the deed of gift of the Liszt Scholarship was presented, and he played at Mr. Walter Bache's reception at the Grosvenor Gallery on the 8th; he was present at Frederic Lamond's fourth recital on the 15th, at Bernhard Stavenhagen's concert on the following day, and at the Countess Ali Sadowska's concert on the 19th: this was his last appearance at a public place. On this occasion, an address, written by Mr. W. Beatty Kingston, was read by Mr. C. Fry. He has been feted and petted as of old, and this time will have no reason to complain of the lack of warmth in his reception by the English people, who, coming out of their insularity, have far surpassed the French people in their enthusiasm. The English are more generous in their disposition, and gave him welcome, even though his visit here was more or less of a private nature, and although it was known that he did not intend to pose as a performer. The French knew this also, but "Nothing for nothing" seems to have been their principle of procedure. They must have something more to applaud in the concert or assembly room than an idea, though they will go to war for one. The English people will become crazy about nothing, will grow excited concerning matters upon which they do not care or dare to reason about. Liszt is one of them. They have been carried away they know not why. If those who have been the leading spirits in exciting this mania hope thereby to create a love for Liszt's compositions when the composer returns to his own home, they will be mistaken. The enthusiasm for Liszt is all personal, and not for his productions. He, as the central figure of certain representative ideas, attracts attention for himself. His picturesque and vague history surround him with a halo of glorification all aglow with iridescent colours. They are not the tones and shades of art, but the shades and tones of Liszt himself. It is art adorning the artist. It is art which has lent a lustre to the personal accomplishments of the artist, and not the artist adorning his art.

#### THE LONDON MUSICAL SOCIETY.

THE London Musical Society gave a performance of an oratorio by Dr. Stanford, called *The Three Holy Children*, at St. James's Hall, on April 8. The solos were sung by

Miss Anna Williams, Messrs. E. Lloyd, Grice, and T. Kempton (the three holy children), and Mr. W. H. Brereton. The chorus-singing was earnest and efficient. Mr. Barnby conducted, and the work was most successfully presented. Whether it is likely to retain a permanent place in the *répertoires* of choral societies is doubtful. It has a particular character of its own, and although its admirers claim for it that it is dramatic, cooler judgment rather inclines to the opinion that it is theatrical rather than dramatic. There is an attempt to make it interesting by the introduction of melodious phrases, but the melodies are not original, and it is therefore not at all unlikely that the composer was wise in adopting a style for his former works in which tunefulness was not an important factor. He has not justified anticipation in the so-called higher style of composition as in opera after the style of Wagner; nor has he done so in his new mould of thought.

#### HENRY LESLIE'S CHOIR.

MR. HENRY LESLIE gave the first of a series of miscellaneous concerts at the St. James's Hall on the 14th. His famous choir sang a number of the old English madrigals for which they earned fame in time past. As far as mere mechanical observance of time and rhythm, and the attention to the effects of light and shade, go, the singing was not good. The voices were not evenly balanced; many of them were wanting in resonance and tone; and the consequence was that in several instances they were lamentably out of tune, as well when they were alone as when they were supported by the organ in the hall. They therefore neither did justice to themselves nor to the works of the several composers. Thus, a new part-song, "A singer's requiem," written in memory of the late Joseph Maas, formerly a member of the choir, by his friend and fellow-chorister, Dr. Bridge, failed to produce the impression expected; and Mendelssohn's "Hear my Prayer" has been better given by the choir in times past. It was, of course, a great pleasure to hear Madame Albani sing her solo in his Hymn, as well as to hear her beautiful voice and style in the aria of Mozart's, in which Herr Joachim played the violin obbligato, and for which the performers were recalled. It could have been wished that the accomplished singer had left the song of "The Lost Chord" to the *répertoires* of contralto singers. It is true she sings it superbly, but the dignity which the song possesses is entirely lost by transposition. To complete the record of the concert it is only necessary to add that Mr. Santley and Mr. E. Lloyd were the other vocalists.

#### Musical Notes.

FROM the Paris Opera no more exciting news comes to us than that the tenor Gayarre's appearance on the *première scène*, and that the *reprise* of Saint-Saëns' *Henri VIII.* is indefinitely postponed.

THE Opéra-Comique displays more activity. *Plutus*, a new comic opera by the librettists Albert Millaud and Gaston Jollivet, and the composer Lecocq, seems to have been produced with fair success. From the benevolent critique of M. Moreno (*Ménestrel*), we excerpt the following remarks: "He employs the voices and instruments with a by no means common ease and certainty. . . . To be sure, one must not expect [namely, in the well-supplied orchestration, and the harmoniously planned

and distributed choruses and *ensembles*] rare refinements and too piquant novelties. In short, we have but a talent taught by the example of Auber and Victor Massé, who have evidently remained M. Lecocq's models. If there is anything to censure, it is that he has dwelt with a little too much complacency on the situation, and has not always known how to stop short at the right time, and thus avoid monotony. . . . However, this is an attempt which does M. Lecocq much honour, and deserves to be repeated."

WHAT stirred, however, the musical world of Paris most was the arrival of Liszt, who stayed for some time before he proceeded to London. On this occasion the French have given other nations a lesson in the art of welcoming a visitor and honouring a great man. None of the false notes were to be heard there, which on this side of the channel disturbed now and then the harmony of the, on the whole so gratifying, enthusiasm. Appropriate homage was done to the venerable master by performing twice his Graner mass at Saint-Eustache, and giving two Liszt concerts at the Châtelet and the Eden Théâtre. Of the many parties in honour of the master we must, at least, mention the musical *fête* at his countrymen, the painter Munkacsy's hotel in the Avenue de Villiers, in which MM. Saint-Saëns, Diemer, Marsick, Faure, Burger, and Mme. Conneau, took an active part; and the supper given by the *Ménestrel*, at which were present, among others, Ambroise Thomas, Saint-Saëns, François Coppée, François Planté, Munkacsy, the Austrian ambassador Count Hoyos, and his counsellor Count Solochowski.

THE concerts at the Châtelet and the Eden-Théâtre deserve something more than the above slight allusion. M. Colonne had prepared the following programme : *Symphonie fantastique* by Berlioz ; fragments from *Les Pêcheurs de Perles* by Bizet ; *Les Préludes*, third symphonic poem by Liszt ; *Purgatoire*, a melody by Padilhe (sung by Faure) ; *Divertissement* by Tschaikowsky ; *Orphée*, fourth symphonic poem by Liszt ; *Plaisir à amour* by Martini (sung by Faure) ; and *Rhapsodie hongroise* by Liszt. The programme prepared by Lamoureux was as follows : *The Scotch Symphony* by Mendelssohn ; piano-forte concerto in A by Liszt (played by François Planté) ; piano-forte pieces by Liszt, and Weber's *Concertstück* (played by Planté) ; *Tasso*, second symphonic poem, by Liszt ; and *The Ride of the Valkyries*, and overture to *Tannhäuser* by Wagner.

ON his way to France Liszt had also been *fêté* in Belgium. At Liège a concert was given in his honour at which were performed his Graner mass, the A major concerto (played by Mme. Anna Mehlig), and the Hungarian Fantasia.

TWO performances of *Mors et Vita*, with Mme. Krauss and M. Faure as chief executants, are announced to take place in the second half of May at the Trocadéro. These will be the first performances of the work in Paris.

AT the Théâtre de la Monnaie (Brussels) was performed on April 10th *Gwendoline*, a new two-act opera, of which the words are by Catulle Mendès, and the music by Emmanuel Chabrier, a composer under the influence of Wagner.

IT is reported that there will be at Bayreuth fifty-five ensemble rehearsals for *Tristan und Isolde*. The orchestra, headed by the *Concertmeister* Halir of Weimar, and Fleischhauer of Meiningen, is almost completely formed.

THE performances of *Parsifal* will take place on July 23rd, 26th, 30th, August 2nd, 6th, 9th, 13th, 16th, and 20th ; those of *Tristan und Isolde* on July 25th,

29th, August 1st, 5th, 8th, 12th, and 15th. The price of a reserved seat is 20 mark (£1).

THE anniversary of Friedrich Schneider's birthday was celebrated at Chemnitz by a two days' musical festival (March 26 and 27). At the first concert were performed the oratorio *Das Weltgericht* ("The Last Judgment") ; at the second, a symphony in B minor, a festival overture, *Akademische Lieder*, the overture to the opera *Andromeda*, excerpts from the *Last Judgment*, the music to the *Braut von Messina*, and songs with pianoforte accompaniment. The proceeds were destined for a Schneider monument.

ON the occasion of the congress of the Goethe Society, at Weimar, there will be produced at the Grand-ducal Theatre Goethe's *Pandora*, with new music by Dr. Eduard Lassen. Of this composition it is said that it commences with an introduction and ends with a march ; contains choruses and solos of the smiths, shepherds, and fishers ; and accompanies melodramatically the speeches of Elpore Epimeleia, and Eos.

CARL VON PERFALD'S three-act opera *Junker Heinz*, the *première* of which took place at Munich on April 9, had a decided success. Successful first performances are also reported of Ferd. Langer's *Dornröschen*, from Hamburg ; of Wilhelm Bruch's *Hirlanda*, from Mainz ; and Albert Dietrich's *Das Sonntags Kind*, from Bremen.

FELIX DRAESEKE, of Dresden, has written a pianoforte concerto for Mme. Rappoldi-Kahrer.

THE programme of a concert given on the anniversary of Beethoven's death by the Choral Society conducted by Herr Ochs in the Philharmonic Hall at Berlin, included the immortal master's cantata on Joseph the Second's Death, composed in 1790, and some time ago rediscovered.

HOFF-KAPELLMEISTER SCHROEDER, of Sondershausen, has asked for and received his dismissal ; the composer and pianist, Adolf Schulze, of Kullak's Conservatoire (Berlin), will be his successor.

THE contributions collected for the Weber monument to be erected at Eutin, amount as yet only to 11,540 marks (£577), whereas the sum required is 20,000 (£1,000). The project of buying the house in which the composer of the *Freischütz* was born had to be abandoned. Also the contributions for the Mozart monument (Vienna) are as yet far from having reached the requisite 100,000 florins, being, in fact, according to the 11th list, 56,416 florins.

HUGO HEERMANN, of Frankfort, has bought of an English amateur a violin at the price of 25,000 francs (£1,000). It is a Stradivarius, and said to be a *pendant* to Sarasate's.

THE concerts under Nicodé's direction at Dresden have been so successful that they will be resumed next season under the name of "Philharmonic Concerts." Among the works performed at the five concerts of the season 1885—1886, were Fuchs' symphony in C, D'Albert's in F, Strauss's in F minor, and Rubinstein's dramatic symphony, and the suite from the ballet *La Vigne*. The soloists were : Mmes. Essipoff, Spies, Huhn, and MM. Brodski, D'Albert, Sauer, and Ondricek.

A NATIONAL testimonial, consisting of a valuable album and a considerable sum of money, has been given to the Dutch composer Verhulst. He celebrated his 70th birthday on March 20.

AT Madrid Wagner's *Lohengrin* has already been performed fifteen times this season.

NEW Italian operas : *Re Nala*, by Smareglia, and *Lamberto Malatesta*, by Remondi.

FOR Verdi's *Othello*, which is next year to be produced at the Scala (Milan), the tenor Tamagno, the bass Navarini, and Mdm. Pantaleoni, are said to be already engaged. Whether Maurel or Devoyod will be chosen for the baritone part is yet an open question.

ITALY may be congratulated on her prolific poet Ferdinand Fontana, who lately finished no less than thirteen libretti. And the poet may be congratulated on the fact that he has already found composers for twelve of them.

NEW books on music: *Verdi, histoire anecdotique de sa vie et ses œuvres*, by A. Pougin (Paris: Calmann Lévy). *L'Enseignement de la musique dans les écoles primaires*, discours prononcé au congrès musical d'Anvers en 1885; par Edouard G. J. Grégoï (Bruxelles: Schott). *Die Geschichte der Musik des 17., 18. und 19. Jahrhunderts*. By W. Langhans. Part 14. (Leipzig: Leuckart.)—*Il dia-  
pason italiano e la Conferenza di Vienna*. By Archimede Montanelli. (Carrara: Sanguineti.)

THE musical world has lately sustained many losses. The deaths have been announced from Paris of Luigi Bordese (a composer of operas, masses, innumerable vocal pieces for the *salon*, and several collections of *solfeggi* and methods of singing), of the excellent pianist Théodore Ritter (on April 6), and the violoncellist Léon Jean Jacquard (on March 27) ; from Genoa, of the former Conservatorio director Giovanni Rossi ; from Rome, of the organ builder Enrico Priori (on April 5) ; from Nice, of the charming singer Mme. Marie Heilbron (on March 31), at the age of 37 ; from Rouen, of the composer Camille Caron (on March 11) ; from Vienna, of the publisher Franz Wessely, and of the operetta composer Max Wolf, and from Carlsruhe, of the poet, Victor Scheffel (on April 9), whose *Ekkehard* and *Trompeter von Säkkingen* have furnished subjects for operas, and whose lyrics have often been resorted to by song composers.

THE Highgate Popular Chamber Concerts, under the direction of Mr. G. H. Betjeman, given on the 2nd and 16th, were well attended, and were thoroughly enjoyed. The music played is of a high-class character, and the performance is worthy of the music. At the second concert a new pianoforte quartet by Mr. J. S. Shedlock was produced, and greatly admired.

THE Sacred Harmonic Society gave a performance of Sullivan's *Martyr of Antioch* and the *Stabat Mater*. Mr. W. H. Cummings conductor, on the 16th. Miss Pauline Cramer, who sang in a robust style, Madame Patey, Mr. E. Lloyd, Mr. Smith, and Mr. Burgon were the chief vocalists.

An Orchestral Concert was given at the Prince's Hall by students of Trinity College, on the 10th, at the end of term.

The annual performance of Bach's Passion music was given in St. Paul's Cathedral on the 20th.

THE memorial to the late Sir John Goss, in St. Paul's Cathedral, will be unveiled on May 10th, after a service which will be adorned by some of his music.

MADAME SZARVADY (née Clauss), the French pianist, has arrived in London from Paris, and will stay during the season for lessons and engagements. She proposes to give one or two recitals in June.

MR. FREDERICK LAMOND, a young Scottish pianist, gave four recitals in the months of March and April, three at the Prince's Hall, and one at St. James's Hall. He played entirely from memory some of the most difficult pieces by Beethoven, Brahms, Liszt, Chopin, Schumann, Rubinstein, Mendelssohn, Tschaikowsky, and Raff, as well as one or two pieces of his own composition. His

command of the resources of the keyboard, his scale playing, and general *technique*, are admirable. He is not deficient in expression, though he is too young and inexperienced to justify the belief that the expression is real and not artificial. He has very little to learn of the mechanical powers of the pianoforte, but he has still something to acquire before he can fully realise the poetry of the music he performs so marvellously. If he is not spoiled by present success he will make a fine player. It is only necessary for him to remember that flattery is the venom that kills art and enterprise.

SEÑOR SARASATE gave the first of a proposed series of five concerts, on the 19th, at St. James's Hall. He performed the two great concertos by Mendelssohn and Beethoven in an absolutely faultless style and without the least appearance of fatigue or effort. He also played two *Zigeuner-weisen* most charmingly, and added a third as response to an irresistible encore. There was an admirable band under the direction of Mr. W. G. Cusins, who gave a perfect rendering of several pieces, notably of Liszt's first Hungarian Rhapsody in F. The hall was crowded.

**ROYAL COLLEGE OF MUSIC.**—The first examination for certificates of proficiency, bearing the title of Associate of the Royal College of Music, was concluded on the 20th inst. at the College. The examiners were: Messrs J. F. Bridge, Mus.Doc., F. H. Cowen, Henry Holmes, A. C. Mackenzie, Walter Parratt, C. Hubert H. Parry, Mus.Doc., Ernst Pauer, Carl Rosa, C. Villiers Stanford, Mus.Doc., Franklin Taylor, Albert Visetti, and Sir George Grove, director. Thirty-six candidates presented themselves, viz.:—Singing, thirteen; piano, eleven; organ, six; theory, two; violin, one; harp, one; horn, one; double-bass, one. The following, having obtained the number of marks fixed for passing, were declared by the examiners to have obtained the certificate:—Piano: Annie C. Fry, of London, formerly scholar of the Royal College of Music; Atalanta K. Heep, of Upper Walmer, formerly student of the Royal College of Music; Emma Mundella, of Wimbledon, formerly scholar in the National Training School for Music; Max Pauer, of London; Adelaide Thomas, of London, formerly scholar in the National Training School for Music. Organ: W. C. Everett, of Colchester, formerly student of the Royal College of Music; Thos. W. Noble, of Felsted, formerly student of the Royal College of Music; Arthur W. Smith, of Windsor, formerly scholar of the Royal College of Music. Horn: Chas. F. E. Catchpole, of London. Double-bass: Alex. C. Rowland, of Southampton; all with a competent knowledge of harmony.

FOR the benefit of the British School of Archaeology at Athens, Mr. Todhunter's play, *Helena in Troas*, with music by B. Luard Selby, will be given at Hengler's Circus in Argyle Street on six afternoons in this month, beginning on the 17th, and ending on the 27th.

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